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Christopher Hogwood, *Artistic Director*

174th Season

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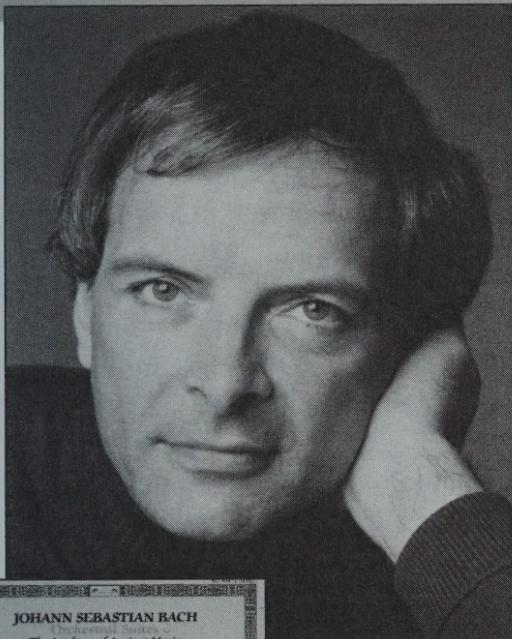
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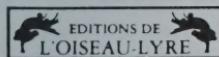


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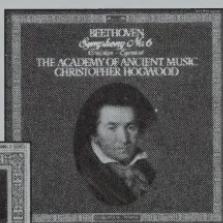
NEW YORK TIMES



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ONE HUNDRED AND SEVENTY-FOURTH SEASON, 1988-89

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CHRISTOPHER HOGWOOD

Artistic Director

Christopher Hogwood is one of the world's most successful and active conductors and keyboard artists today, possessing a brilliant musical instinct, tempered with sound scholarship. The British-born Hogwood heads the list of those whom *The New Yorker's* Andrew Porter terms "HIP" or "Historically Informed Performers." Educated in classics and music at Cambridge University, Mr. Hogwood subsequently studied harpsichord with Gustav Leonhardt and Rafael Puyana.

Mr. Hogwood was co-founder with David Munrow of the Early Music Consort in 1967, and he had a 10 year association with the Academy of St. Martin-in-the-Fields, with which he toured as both performer and researcher.

In 1973 he founded the Academy of Ancient Music, the first contemporary British orchestra formed to play Baroque and Classical music on instruments appropriate to the period. The orchestra is now internationally acclaimed with a busy schedule of performances around the world and a large number of best-selling recordings to its credit. The ensemble has made several tours of the United States, and this season tours Europe and the Orient.

In 1986 Mr. Hogwood became artistic director of the Handel & Haydn Society which is the oldest, continuously active performing arts organization in the United States. Under Mr. Hogwood's direction, H&H has established a period instrument orchestra, embarked on its first major tour since the late 1800s, and has secured the first multi-record recording contract in its history. The first of these recordings, Handel's *Concerti Grossi Opus 3*, will be available this spring on the London Records/ L'Oiseau-Lyre label.

The 1988-89 season marks the beginning of his tenure as director of music for the Saint Paul Chamber Orchestra, America's only full-time, professional chamber orchestra. As director of music, Mr. Hogwood is responsible for the artistic vision and direction of the orchestra as well as concert planning with other members of the Artistic Commission.

In great demand as a guest conductor, Mr. Hogwood works regularly with such orchestras as the Chicago Symphony Orchestra and the Los Angeles Philharmonic. His debut with the Berlin Philharmonic this season earned him resounding critical acclaim. His European engagements have included triumphs in major

music centers such as London, Paris, Lisbon, Copenhagen and the Ansbach and Lucerne Festivals.

A prolific recording artist with more than 100 albums to his credit, he now has an exclusive contract with London Records/ L'Oiseau-Lyre. His recording of Beethoven's complete piano concertos with the Academy of Ancient Music and fortepianist Steven Lubin was recently named "Record of the Year" by *Stereo Review*.

In addition to winning numerous awards for his recordings, Mr. Hogwood was created a Commander of the British Empire (C.B.E.) in 1989 for services to the arts.

JEFFREY RINK

Assistant Conductor

Assistant H&H Conductor Jeffrey Rink holds degrees in Music Theory and Conducting from the University of Maryland and subsequently studied orchestral conducting with Charles Bruck at the Pierre Monteux School.

While still a graduate student, Mr. Rink was asked to premiere *Nightscape* by the Washington composer Lawrence Moss; this led to several conducting engagements including an appearance with Monday Evening Concerts in Los Angeles.

In 1981 he was appointed as Associate Conductor of the Maryland Handel Festival and Music Director of the Masterworks Chorus and Orchestra Guild of Washington D.C. which he led until 1986. His performance with this group of a newly commissioned work prompted the *Washington Post* to write, "Jeffrey Rink molded the work of all the singers and instrumentalists into as memorable a premiere as any composer could wish for."

In February of 1986 he was appointed by Christopher Hogwood as Assistant Conductor of the Handel & Haydn Society which prompted his move to Boston. Since this appointment he had received high praise from *The Boston Globe*, *New Yorker Magazine* and London's *Musical Times* and has led H&H in performances of Brahms' *Requiem*, Beethoven's *Ninth Symphony* and Handel's *Messiah*.

In addition to his work with H&H, Mr. Rink serves as Conductor of Orchestras at the Longy School and Music Director of the New England Philharmonic. He appeared this season as a guest conductor with the Pro Arte Chamber Orchestra and in June will conduct the Orquestra Sinfonica de Monterey in Mexico.



Christopher Hogwood, *Artistic Director*

ONE HUNDRED SEVENTY-FOURTH SEASON, 1988-89

Friday, April 7 at 8:00 pm

Sunday, April 9 at 3:00 pm

SYMPHONY HALL BOSTON

.....

Christopher Hogwood, *Conducting*

MOZART

Symphony No. 35 in D Major, "Haffner" K. 385

Allegro con spirito

Andante

Menuetto & Trio

Violin Concerto in A Major K. 219

Allegro aperto

Adagio

Rondeau: Tempo di Menuetto

Daniel Stepner, *violin*

INTERMISSION

Fantasia in D Minor for Piano K. 397

Piano Concerto in G Major K. 453

Allegro

Andante

Allegretto

John Gibbons, *fortepiano*

Haffner Symphony, fourth movement

Finale

The Handel & Haydn Society gratefully acknowledges a major gift from Gale Picker in honor of her sister Bobbi Mrachek. This gift will support H&H's education program in the Brockton Public Schools.

The fortepiano was built by Robert Smith of Boston and is a copy of a 1796 piano by Johann Jacob Konicke.

We would like to extend special thanks to the librarians and stage personnel of the Boston Symphony Orchestra for their assistance throughout the year.

Cover Illustration: Still life by Gabriele Salci from the collections of the Prince of Liechtenstein, Vaduz Castle.

Wolfgang Amadeus Mozart (1756-1791)
Symphony No. 35 in D, K. 385, "Haffner" (1782)
Concerto No. 5 in A for Violin and Orchestra,
 K. 219, "Turkish" (1775)
Concerto No. 17 in G Major
 for Piano and Orchestra, K. 453, (1784)

Sigismund Haffner was a wealthy childhood friend of Mozart's in Salzburg. The two were born the same year, and the families were close: at age twenty Mozart wrote his grandiose *Haffner Serenade*, K. 250, for the marriage of Sigismund's sister Elizabeth. Inevitably Mozart's 1781 move to Vienna made them more distant, but the Haffners turned to him the next year for a symphony to celebrate Sigismund's elevation to the nobility (the young man was a rising philanthropist).

The new commission came at an inconvenient time (July 1782): Mozart's own stock had just risen with the premiere of *The Abduction from the Seraglio* and he was duly immersed in plans for his own wedding to Constanze Weber two weeks later. Whatever Mozart felt for Haffner, he groused in fine "business tones" to his father Leopold, who had arranged the commission back home, "Well, I am up to my eyes in work." Then he suitably relented, desiring Leopold's blessing on the marriage: "I must just spend the night over it...and to you dearest father, I sacrifice it."

Mozart returned to the mold of his old serenades in the symphony, the first he composed in Vienna. At first there were *six* movements with the March K. 408/2 and a second Minuet (now lost); the whole lavishly orchestrated (later he augmented this still more by adding the flute and the clarinet parts). The first movement is ceremonious, ebullient, and quite brief. Mozart's admonition that "the first Allegro must be played with great fire" reminds us that in his day the terms "overture" and "symphony" were synonyms. In fact, less than a year later the symphony apparently was exported to be performed at the very center of the grand "French overture," the *Concerts spirituel* in Paris, where it was published not long afterward.

The elegant Andante and heavyset Minuet adopt the French manner, too, as does even the dizzying whirl of a Finale (Mozart wanted it

played "as fast as possible"). The Finale is worth postponing to the end of the concert, just as in Mozart's own scintillating Viennese "Academy" (or concert "for his own benefit") of March 22, 1783: the landmark event that made him rich for a time, and ensured his more lasting immortality. The *Haffner Symphony* was unconfined by little Salzburg.

To play the violin was inevitable for Mozart, since his father Leopold was the leading pedagogue of the violin in Europe. Some tales report that little Wolfgang was as prodigious a violinist as a pianist, which is saying something; but he never took it seriously. The best testimony that he *had* talent comes from one of Leopold's chiding letters:

You yourself do not know how well you play the violin, if you will only do yourself credit and play with energy, with your whole heart and mind, yes, just as if you were the premier violinist in Europe.

Leopold was certainly a top judge of violin playing, even if he still treated his grown-up son like some reluctant "rookie phenomenon." The best strategy, he argued disarmingly, was a calculated one. He turned positively catty:

Say these words first: "I really must apologize, but I am no violinist." Then play with your whole mind and you will overcome all difficulties. Oh, how often you will hear a violinist play who has a great reputation, and feel very sorry for him!

All in all, it is not hard to see why Mozart gave up the violin. All five authentic Mozart violin concertos were written in Salzburg before the composer turned twenty, almost certainly for himself to play. The concerto No. 5 is both last and longest, and carries the most flashes of personality.

Aperto ("open"), the designation of the opening Allegro, is an unusual term found only in Mozart,

used for a few first movements that show a broad, infectious swagger. Within its stream of melody Mozart casts up a dam: the soloist begins not with the *aperto* theme, but with an entrancing six-bar Adagio. Possibly it looks toward the lyrical second movement (when a soloist thought this too "studied," Mozart simply wrote him another one). Most charming of all, however, are the ferocious strains of stereotyped "Turkish music" in the rondo-finale, which Mozart's audience linked to their Eastern neighbors (nearly their conquerors in 1686): some scores (though not Mozart's original) add "Turkish music" here (piccolo, cymbals, bass drum, and triangle) to add to the mood. The entire passage lends a fresher contrast to the sunlit lyricism of this concerto, one of the products of Mozart's early maturity.

The cadenzas Daniel Stepner plays in each movement are his own.

I have things to compose which will bring in money right now — not later." Mozart early in 1784 told his father how he rode the popular tides which carried him away from his comic opera *L'oca del Cairo* (he never did finish it). He had introduced Vienna to the new fangled genre of the piano concerto: now the city couldn't get enough. *What a life we lead here, as in the land of the blessed!* — began one sycophantic review. Mozart then triumphed with a burst of virtuosic "concertos to make you sweat" (his private label for Nos. 14 to 16).

Then Mozart showed how he might surprise even himself. The concerto No. 17, composed only three weeks after No. 16, strikes an utterly different tone: intimate, less athletic, continuously developing. (Later he took care to write down his own cadenzas, one for each movement,

in a style compatible to this). Charles Rosen has called No. 17 "an important step in Mozart's transformation of the [concerto], making it capable of bearing the greatest musical weight" — and balancing it perfectly. For once Mozart wrote it not for himself but for his star pupil, the *dilettante* Babette von Ployer. She premiered it that June in a party at her father's suburban summer "cottage" (although Mozart may have performed it in concert already).

Mozart explored new ranges of delicate piano sonority in the work, taking full advantage of the improved Viennese *fortepianos* by the firms of Stein and Walter. Thus he introduced many of the themes in the solo woodwinds, weaving bravura piano figuration all around them so that one may not know (or care) who accompanies whom. There is harmonic bravura, too, in his melancholy blending of major and minor, and psychological daring to his switches between them, especially in the unearthly slow movement. The degree of dissonance in this shocked many and still would, if it were not so deftly, gently done.

The gay *bourée* dance for the variations of the Finale seems like a relief, but Mozart had the last word — once he taught the tune to his new pet starling. He took down the bird's version, complete with its single wrong note every time, G# instead of G: the very same melodic clash that gives the entire concerto its haunting vigor. He noted on the page, *perhaps* only jesting with his starling, "That was pretty!"

Notes by Stephen Parkany, Assistant Professor of Music at Amherst College.

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Daniel Stepner, *concertmaster*
Daniel Banner
Nancy Wilson
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—*The Boston Globe*

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—*Boston Herald*



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Soloists

DANIEL STEPNER, *violin*

Daniel Stepner is a native of Milwaukee, and studied primarily with Steven Staryk in Chicago, Nadia Boulanger in France, and Broadus Erle at Yale University where he earned a Doctor of Musical Arts degree. In addition to serving as concertmaster of Handel & Haydn Society's period and modern orchestras, Mr. Stepner is concertmaster of Banchetto Musicale and is a member of the Boston Museum Trio. Two years ago he joined the highly acclaimed Lydian String Quartet which received a Grammy nomination this year for its recording of the String Quartet by Irving Fine.

His other recordings include the Five Violin Sonatas by Charles Ives with pianist John Kirkpatrick, and Johann Sebastian Bach's works for violin and continuo. Both of these recordings earned a "Recording of Merit" designation by *Stereo Review*. Mr. Stepner has also served as concertmaster of the New Haven Symphony, and the Boston Early Music Festival, and was assistant concertmaster of the Orchestra of the Eighteenth Century for six years. In 1983 he received a *Special Award* at the International American Music Competition for Violinists.

JOHN GIBBONS, *fortepiano*

John Gibbons is widely recognized as one of today's outstanding keyboard artists. In addition to his activities as resident harpsichordist of the Musical Instrument Collection at Boston's Museum of Fine Arts, Mr. Gibbons is a member of the highly acclaimed Boston Museum Trio. He has appeared at the Tanglewood, Castle Hill, Monadnock and Boston Early Music festivals, Spoleto in Australia and Italy, with the Meliora Quartet at the Brooklyn Academy of Music, and with the Orchestra of the Eighteenth Century at Alice Tully Hall. His frequent recital and orchestral engagements in this country have also included a performance of the complete *Goldberg Variations*, opening the San Francisco Symphony's Bach Festival.

John Gibbons' recently released Nonesuch recording, *A Bach Harpsichord Recital*, has met with widespread acclaim. As fortepiano soloist, Mr. Gibbons has recorded Mozart's C Minor and D Minor Piano Concerti with the Orchestra of the Eighteenth Century for Philips Records. Mr. Gibbons can also be heard on solo and ensemble recordings for Harmonia Mundi, Titanic, and Cambridge Records.

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Be sure and stop by the Handel & Haydn Society Boutique
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Credo

Mass of 1948

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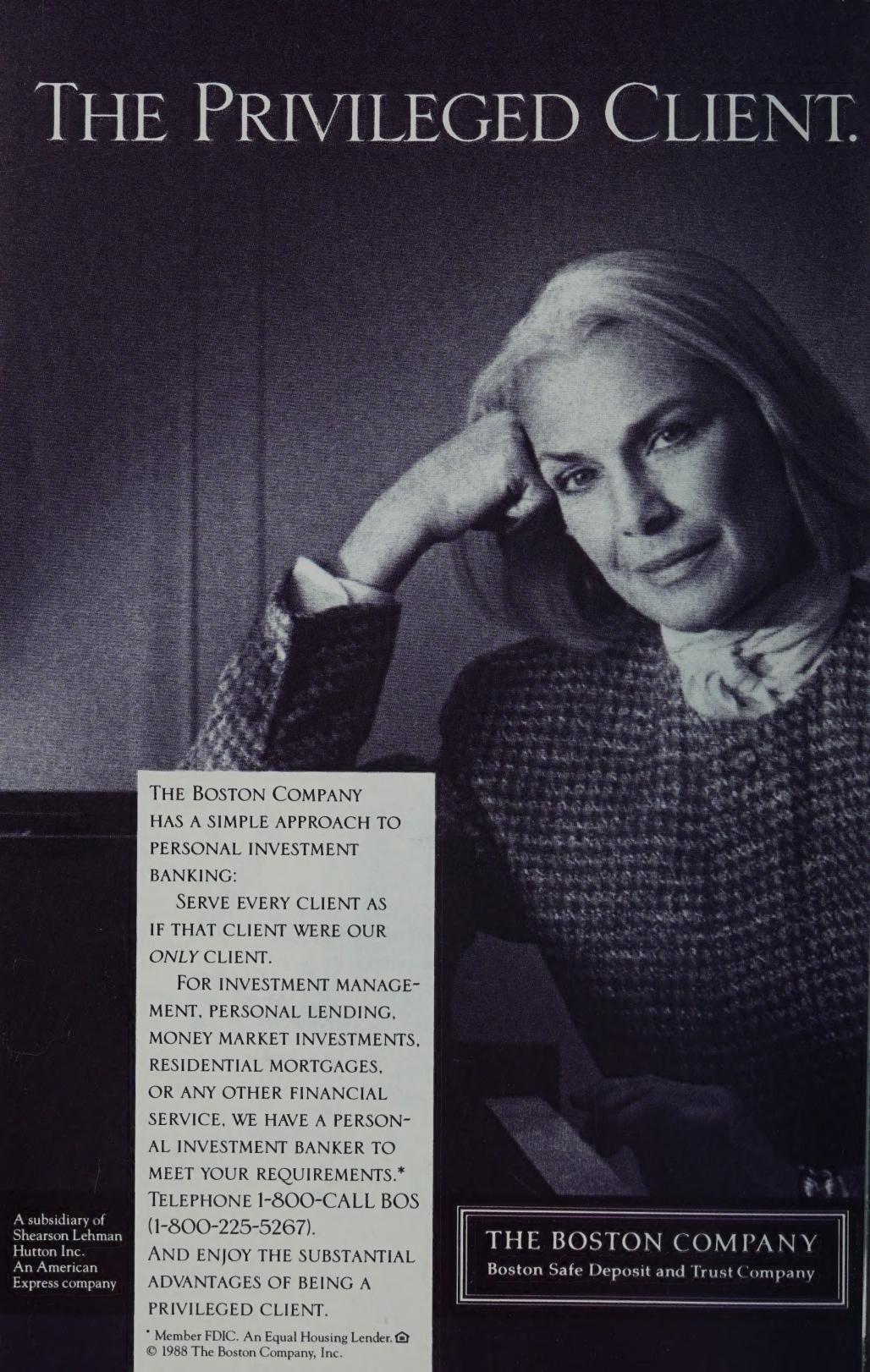
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